



A-level ENGLISH LITERATURE A 7712/1

Paper 1 Love through the ages

Mark scheme

June 2025

Version: 1.0 Final



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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

7712/1 Love through the ages – Mark Scheme

Welcome to this mark scheme which is designed to help you deliver fair and accurate assessment. Please read carefully all sections and ensure that you follow the requirements that they contain.

The significance of Closed Book (AS Paper 1 Section A; A-level Paper 1 Section A)

Examiners must understand that in marking a Closed Book exam there are examining implications. Candidates do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over-penalised. Detailed discussions of particular sections of texts, apart from printed extracts, are less likely here than in Open Book exams. Instead, candidates may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with Closed Book, the expectation that candidates will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

The significance of Open Book (AS Paper 2 Section B; A-level Paper 1 Section C; Paper 2 Section A; and the second part of Section B)

Examiners must understand that in marking an Open Book exam there are examining implications. Candidates have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations, so when quotations are used they should be accurate. Because candidates have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated, but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with Open Book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided, of course, that it is relevant to the question being asked.**

5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 8. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract-based questions:
 - has the candidate engaged with the relevant interpretation and constructed a relevant argument?
 - does the candidate have an overview of the extract(s)/text(s)?
 - has the candidate quoted from the extract(s)/text(s) to support ideas?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?

- has the candidate written about authorial method(s)?
 - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
 - has the candidate referred to relevant sections of the text(s) to support their views?
 - has the candidate seen the significance of the text(s) in relation to the central historicist literary concept?
 - has the candidate referred to authorial methods?
 - the candidate's AO1 competence.
14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
 - has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
 - has the candidate considered the writers' authorial methods in the two texts?
 - has the candidate adhered to the rubric?
 - has the candidate given substantial coverage of two texts?
 - the candidate's AO1 competence.

Annotation

15. Examiners should remember that annotation is directed solely to senior examiners.
16. In addition to giving a mark, examiners should use a text box to provide a summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance accurately.
17. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
18. Please use the e-Marker2 annotation symbols provided and do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments. Use the Practice Scripts for guidance.
19. The following symbols are provided within the e-Marker2 screen for use when marking scripts:
- ✓ for a good point, idea, reference etc
 - x for factual inaccuracy
 - ? for when meaning is not clear
 - ^ for when points need more explanation or exemplification
 - U for 'unfocused' where the question has slipped out of focus
 - SEEN to acknowledge plans/footnotes made by students (it is not necessary to use this on blank pages; the e-Marker2 scrolling system automatically acknowledges blank pages)

The Assessment Objectives and their significance

20. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

The AOs are as follows:

- AO5** Explore literary texts informed by different interpretations. (12%)
- AO4** Explore connections across literary texts. (12%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Rubric Infringements

If there has been an infringement, the whole answer needs to be read and judged on its quality. A mark should then be given based on the best relevant part of the response. The mark given will not be beyond Band 3. Likewise, if the answer fails to address a key part of the question.

Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

AO1: 7 marks AO2: 6 marks AO3: 6 marks AO4: 3 marks AO5: 3 marks.

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	perceptive and confident engagement with the debate set up in the task	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	perceptive exploration of connections across literary texts arising out of historicist study	
	AO3	- perceptive understanding of the significance of relevant contexts in relation to the task - assuredness in the connection between those contexts and the historicist literary concept studied	
	AO2	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used	
	AO1	- perceptive, assured and sophisticated argument in relation to the task - assured use of literary critical concepts and terminology; mature and impressive expression	

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Band 4 Coherent/Thorough 16–20 marks ‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘Thoroughness’ is shown when students write carefully, precisely and accurately.	AO5	thorough engagement with the debate set up in the task	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	logical and consistent exploration of connections across literary texts arising out of historicist study	
	AO3	- thorough understanding of the significance of relevant contexts in relation to the task - coherence in the connection between those contexts and the historicist literary concept studied	
	AO2	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- logical, thorough and coherent argument in relation to the task where ideas are debated in depth - appropriate use of literary critical concepts and terminology; precise and accurate expression	

Band 3 Straightforward/ Relevant 11–15 marks 'Straightforward' work is shown when students make their ideas in relation to the task clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student's response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of historicist study in a straightforward way	
	AO3	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the historicist literary concept studied	
	AO2	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- sensibly ordered ideas in a relevant argument in relation to the task - some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	

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Band 2 Simple/Generalised 6–10 marks 'Simple' work is shown when students write in an unelaborated and basic way in relation to the task. 'Generalised' work is shown when students write without regard to particular details.	AO5	• simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	• simple exploration of connections across literary texts arising out of historicist study	
	AO3	• simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the historicist literary concept studied	
	AO2	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO1	• a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks 'Largely irrelevant' work is shown when students write in an unclear way with only occasional reference to what is required by the question. 'Largely misunderstood' and 'largely inaccurate' work is shown when knowledge of the text is insecure, hazy and often wrong.	• some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task	This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks	No marks for response when nothing is written or where response has no connection to the text(s) or task.	

Section A: Shakespeare**Question 01**

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Othello – William Shakespeare

‘Audiences are more likely to sympathise with Othello as a victim than to condemn him for his jealous suspicions towards his wife.’

In the light of this view, discuss how Shakespeare presents Othello in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the view that Othello is a victim of Iago’s manipulation provokes sympathy which outweighs disapproval of his unfounded suspicion of Desdemona
- the ways in which Othello’s jealousy is triggered by Iago’s deliberate provocations – references to suggestive emblems such as a kiss between Desdemona and Cassio, their nakedness, her gifting him the handkerchief, etc
- the ways in which Iago manipulates Othello by picking up and amplifying his concerns, about honour for example
- Iago’s use of questions to lead Othello’s thinking
- Iago’s slow release of titbits of information one at a time, playing with his ability to provoke reactions from Othello (to the word ‘lie’, for example)
- Othello’s elaborate imagining of Desdemona and Cassio together and how Cassio might be punished
- the pathos provoked by the breakdown of Othello’s control, his ability to think rationally, the sense and order of his syntax, his physical and psychological breakdown
- the alternative view that it is more morally urgent to condemn his jealousy for his new young wife
- the view that he has sacrificed his fidelity to and concern for his wife for fidelity and concern for Iago, blurring and reversing the lines between master and servant, superior and inferior
- the view that the two positions in the given view are not mutually exclusive and could be of equal value, or even rejected in favour of other views about Othello’s psychological and emotional state
- the fact that the jealousy leads to such cruel and violent behaviour and ultimately to murder
- scenes elsewhere where Othello is shown to be a victim or in a heightened state of jealousy
- scenes elsewhere presenting Othello as calm, rational and loving
- Iago’s misogyny in his account of Desdemona’s infidelity
- the use of ‘more likely’, ‘sympathise’, ‘victim’, ‘condemn’, ‘jealous suspicions’ in the given view
- the tragic genre
- the possible impact of particular production(s) on the interpretation of the question
- the possible impact of recent debates about the exploitation of women and victimhood
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: victimhood; jealousy; vulnerability; suspicion of infidelity; lovers in an emotionally heightened state; emotional breakdown; apparently supportive third parties; rivalry and enmity
- the hero and villain as dramatic tropes and as tropes within the literature of love
- the adulterous lover as a dramatic trope and as a trope in the literature of love
- the tragic genre
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- how attitudes to the following might have changed over time: the expectations of husbands and wives within a marriage; infidelity in marriage; interracial marriage; age-gap marriage; being an outsider; taking friends and colleagues into confidence; the lengths rivals and enemies might go
- the tragic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the tragedy genre
- possible stage effects and interpretations
- the theatrical impact of Othello's collapse in presenting him as a victim
- structural issues relating to this stage of the plot: the extent and extremes of Iago's manipulation and the effects on Othello; how Iago's provocations of jealousy lead to such appalling behaviour for Othello and ultimately to the murder of his wife
- the ways in which the verse, and the prose in Othello's last speech, reflects the subject matter and attitude of the speaker as a victim, particularly: Iago as the source of information about Desdemona's alleged affair and the ways in which he tortures Othello with gradual revelations; the impact of each imagined intimate detail and the role of the language chosen; the heightened nature of the exchange culminating in Othello's breakdown reflected in the shift to prose and the breakdown of syntax
- the use of enjambement and caesurae to reflect the arguments and emotions of the speakers
- the ways in which Iago's use of language underlines his skills as a manipulator
- the use of soliloquy and the effect on the audience
- the use of shared lines and interruptions as well as broken lines
- the use of stichomythia to heighten Othello's emotions and sense of urgency
- the features in Iago's last speech highlighting Othello as victim
- the rhetorical devices used such as: patterns of repetition; the use of portentous imagery such as the reference to the raven and the 'house' used to convey Othello's dread; the use of medicinal imagery used ironically by Iago; Othello's use of the apostrophe to reflect his desperation
- the various ways in which the syntax of statements, questions, exclamations and commands, along with various forms of repetition, are used to underline thoughts, feelings and attitudes
- Iago's use of quasi-legalistic language around the handkerchief and its use, adding apparent authenticity to his manipulation of Othello
- the use of double-entendres to inflame Othello's jealousy
- irony and dramatic irony
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 02**0 2*****The Taming of the Shrew* – William Shakespeare**

‘Audiences enjoy the ways in which Petruchio takes charge.’

In the light of this view, discuss how Shakespeare presents Petruchio in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the view that Petruchio taking charge and his ability to win over both Katherina and Baptista is part of his charm and energy which the audience enjoys
- the ways he directs events and also the course of his relationship with Katherina
- the ways he addresses Katherina – complimenting her, directly addressing her as his confidante, etc
- the ways in which he talks about Katherina to others – turning negatives about her as a shrew into positive attributes as a woman, insisting that she is loving and that she seduced him in private
- that their love is their private business, etc
- the ways in which he is ‘speeding’ and eager to announce their forthcoming marriage
- the theatricality of Petruchio as ‘director’/‘stage manager’ and ‘performer’
- the apparent enthusiasm of Baptista, Gremio and Tranio by the end
- the apparent compliance of Katherina, suggested by her silence in the second half of the scene
- the alternative view that these qualities are tools of control and manipulation to ensure that he wins the dowry and control of his wife
- the view that an audience of the time may have enjoyed his behaviour but increasingly he may be viewed by audiences as a repellently controlling patriarch
- the alternative view that he is ‘railroading’ the situation by using lies and exaggerations
- the view that Petruchio is, in fact, the ‘madcap ruffian’ and ‘swearing Jack’ Katherina claims him to be
- scenes elsewhere that arguably present Petruchio as a cruel abuser
- scenes elsewhere in the play that facilitate the debate about Petruchio’s possible effect on the audience and the other characters
- the use of ‘audiences’, ‘enjoys’, ‘the ways’, ‘takes charge’ in the given view
- the comic genre
- the possible impact of particular production(s) on the interpretation of the question
- the possible impact of recent debates about the exploitation of women and the controlling nature of men
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: (male) control of a love partner; a lover's use of charm, wit and energy to get their own way; lovers' preparations for marriage; enthusiastic lovers, or the opposite; boastful lovers; family scenes involving parents
- the comedic genre
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- how attitudes to the following might have changed over time: the expectations of husbands, wives and love within a marriage; ideas about patriarchal dominance; the importance of parental approval
- the comedic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the comedy genre
- possible stage effects and interpretations
- structural issues relating to this stage of the plot: the early stages of the 'taming' process where Petruchio appears to believe that the force of his will and personality will ensure early success
- the ways in which the verse reflects the subject matter and attitude of the speakers, particularly: Petruchio's dominance of the stage and conversations; the different techniques and styles he adopts towards Katherina, Baptista, Gremio and Tranio; Petruchio's relentless enthusiasm, boastfulness and idealism in the face of Katherina's sarcasm, the joking of Gremio and Tranio, and Baptista's questions
- the ways in which Petruchio uses language to take charge and exercise control
- the use of enjambement and caesurae to reflect the arguments of the speakers
- the rhetorical devices used particularly by Petruchio, such as: patterns of repetition; the wordplay around epithets for Katherina (echoed by her descriptions of him); his use of superlatives, apostrophe, etc.
- Petruchio's quick-fire ripostes and commands to others while he builds an idealised narrative of his wedding to Katherina
- the various ways in which Petruchio conveys the briskness, simplicity and certainty of his plans
- the bathos created by juxtaposing Petruchio's enthusiasm with the realism of Katherina's responses
- the ways in which he fluctuates between 'Katherine' and 'Kate'
- the various ways in which the syntax of statements, questions, exclamations and commands, along with various forms of repetition, are used to underline thoughts, feelings and attitudes
- the roles of Gremio and Tranio in providing a bantering chorus
- irony and dramatic irony
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 03**0 3*****Measure for Measure* – William Shakespeare**

‘In *Measure for Measure*, the trust between men and women is completely broken.’

In the light of this view, discuss how Shakespeare presents relationships between men and women in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- scenes 4 and 6 separately or conflated together as one extract; students should not be penalised for dealing with scenes unequally
- the view that trust between men and women has been broken in different relationships – between siblings such as Claudio and Isabella; between lovers or potential lovers such as Angelo and Mariana; between male leaders such as the Duke and Angelo and their female subjects, Isabella for example
- Angelo’s belief that, despite his corruption, he remains untouchable and that the Duke is seeking to protect him
- his belief that he had to renege on the promise to save Claudio in order to protect himself
- his awareness that he may be denied grace because of his guilt as sexual predator and unlawful killer
- the fact that Angelo continues to neglect Mariana, his betrothed
- the view that the Duke’s disguise and deception as the Friar undermines trust between men and women even while he contrives to do good
- the view that the Duke’s return and plans do not restore trust because he merely contrives a series of marriages at the end
- the alternative view that the Duke, as the Friar, is working to right Angelo’s wrongs and will restore faith in authority and justice
- the Duke’s reported pledge to Isabella that she will be protected in speaking out against Angelo
- the Duke’s reported hint to Isabella that he may have to appear to support Angelo initially but that she will be saved
- the ways in which Friar Peter is presented as a supportive figure of trust in Scene 6
- the way in which the supportive co-operation and trust between Isabella and Mariana thrives despite Angelo’s corrupt rule
- the view that the later revelation of the bed trick, reunion and a sanctioned marriage between Angelo and Mariana after her return mends the damage done to trust
- these two scenes as part of a coherent narrative strand at this point in the play
- other scenes where Angelo’s destructive behaviour is presented
- the use of ‘trust’ and ‘completely broken’ in the given view
- the tragicomedy/problem play genre
- the possible impact of particular production(s) on the interpretation of the question
- the possible impact of recent debates about the exploitation of women and the controlling nature of men
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: characters and events that break/restore trusting relationship between men and women, particularly lovers; unmasking the truth about infidelity/abuse
- the tragicomedy/problem play genre
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- how attitudes to the following might have changed over time: expectations about the honour and morality of those in positions of responsibility; unmasking the truth about infidelity/abuse; expectations of lovers and leaders as trustworthy
- the tragicomedy/problem play context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the tragicomedy/problem play genre
- possible stage effects and interpretations
- structural issues relating to this stage of the plot: Angelo's behaviour post-'bed-trick' and the preparations for the Duke's arrival bringing the play to a dramatic and morally restorative conclusion
- the ways in which the prose at the beginning of Scene 4 and the verse of the rest of the extract reflect the subject matter and attitude of the speakers, particularly: Angelo's and Escalus' complicity in preserving their corrupt and immoral power; the starkness of Angelo's confessions in his soliloquy; the ways in which Shakespeare presents the intertwined causes of Isabella and Mariana; Friar Peter's intervention to prepare for the Duke's return
- the use of enjambement and caesurae in the verse sections of the extract to reflect the arguments of the speakers
- the rhetorical devices used by Angelo in his soliloquy such as: abstract nouns; emotive/loading noun phrases; imagery of speech; the ways in which he confesses guilt and yet asserts his arrogance that he is untouchable
- the rhetorical devices used by Friar Peter to stress the importance of the Duke's return
- the use of short exchanges/sections/scenes/scenes-within-scenes to build narrative tension
- the various ways in which the syntax of statements, questions, exclamations and commands, along with various forms of repetition, are used to underline thoughts, feelings and attitudes
- the roles of Escalus in Scene 4 and Friar Peter in Scene 6 to act as supporters to the adversaries
- irony and dramatic irony
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 04**0 4 *The Winter's Tale* – William Shakespeare**

'The extent of Leontes' grief completely restores sympathy for him.'

In the light of this view, discuss how Shakespeare presents thoughts and feelings about Leontes' past actions in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the view that Leontes' grief for his past actions concerning Hermione, other family members, close friends and other courtiers along with Polixenes and his family completely restores sympathy for him
- Leontes' pain at how life-like the 'statue' is in capturing Hermione's physical likeness but also conveying Hermione's best personal qualities
- the view that Leontes' whole demeanour – the respectful way he addresses the statue and Paulina, as well as references to his own guilt and regret – is an expression of grief
- his conciliatory and respectful attitude towards Paulina
- the references to Leontes' silence and the emotions that he may be experiencing
- Leontes' recognition of his own past actions and the necessity for him to be 'chided' and 'rebuked'
- his reluctance for Paulina to draw the curtain and take away the 'statue' of Hermione
- the thoughts and feelings of the other characters
- the thoughts and feelings of audiences
- 'extent' could refer to the length of time he has endured grief rather than, or as well as, the depth of grief presented
- the alternative view that it is rather Leontes' understanding of his own guilt and the need for penance that restores sympathy
- the view that audiences and/or other characters may not have had sympathy for Leontes in the first place
- the view that the nature of his past actions cannot be completely forgiven or sympathy completely restored
- his jealous rages earlier against Hermione and Polixenes, destroying Leontes' bond with wife and best friend
- his past actions earlier to precipitate the deaths of Mamillius and Antigonus, and the 'death' of Hermione
- his earlier rejection of and threats toward Perdita as a baby
- his lack of repentance and regret in earlier scenes
- his dismissive attitude towards Paulina in earlier scenes
- the ways in which the presence of Perdita and Florizel might intensify Leontes' grief
- the use of 'extent', 'grief', 'completely', 'restores' and 'sympathy' in the given view
- the tragicomedy/problem play/romance genre
- the possible impact of particular production(s) on the interpretation of the question
- the possible impact of recent debates about the exploitation of women and how their abusers should be treated
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: grief; regret; memories of love; jealousy; suspicion; the effect of time on thoughts and feelings about love
- the tragicomedy/problem play/romance genre
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- how attitudes to the following might have changed over time: presentations of grief and sympathy for those who express it; monarchs expressing personal emotions in public; the expectations of husbands and wives within a marriage; infidelity in marriage; the expectations of royal marriages
- the tragicomedy/problem play/romance genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the tragicomedy/problem play/romance genre
- possible stage effects and interpretations
- the theatrical impact of: the revelation of the 'statue' and the build-up to the *coup de théâtre* of it 'coming to life'; the reactions of Leontes and others; kneeling to the 'statue' and attempts to touch it
- structural issues relating to this stage of the plot: this final piece of the jigsaw left until the very end
- the ways in which the verse reflects the subject matter and attitude of the speakers, particularly: the range of emotions expressed by Leontes in his grief; reactions of others on stage such as Perdita; Paulina's stage management of the statue's revelation and her attempts to control the actions and reactions of Leontes and others on stage
- the use of enjambement and caesurae to reflect the expression of the speakers' thoughts and feelings
- the use of shared lines and interruptions
- the various ways in which the syntax of statements, questions, exclamations and commands, along with various forms of repetition, are used to underline thoughts, feelings and attitudes
- the echoes of stichomythia in the exchanges between Leontes and Paulina; the use of exclamation and counter-exclamation
- the various rhetorical devices used by Paulina to build expectation about the 'statue' such as her references to the artist's skill and her commands about what they should do and what they should refrain from doing
- the ways in which her commands give way to Leontes' commands for her to leave the 'statue' visible
- Paulina's quick thinking to explain Leontes' comments about Hermione's wrinkles
- the contrast between Paulina's claims about the artist's skills vs her reference to 'my poor image'
- Leontes' use of first-person plural to describe himself as king
- his use of apostrophe, questions, commands and exclamations to communicate his reactions to the statue
- his (and Perdita's) use of direct address to the 'statue'
- his readiness to embrace metaphysical concepts such as 'magic' and 'evil' to explain his experiences
- the use of stage silence to indicate awe
- Camillo's role as chorus to stress the length and depth of Leontes' grief
- irony and dramatic irony
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B: Unseen Poetry**Question 05**

0	5
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'Both speakers blame their own strong feelings for the pain of failed love.'

In the light of this view, compare and contrast the presentation of the pain of failed love in the following poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the view that the pain of failed love is entirely the fault of the speakers
- the self-destructive nature of both speakers
- the pathos created by the use of first-person
- the ways in which both speakers warn of the pain of over-commitment to love affairs that remain unrequited or unsatisfied in some way
- the extent of the pain felt, particularly as expressed by the endings of the poems
- the view that Coward's speaker blames himself for a series of failed relationships; he presents himself as misguidedly over-enthusiastic leading to awkward and painful abandonment
- the fact that Yeats' speaker twice warns the reader to 'never' give 'all' the heart – again, implying more than one bad experience
- the alternative view that Yeats focuses more on the 'passionate women' who prove unreliable (not liking love that is too 'certain', or not accepting that love can fade, or judge lovers by performative expectations)
- the idea that with Coward's speaker it is more than 'generosity of heart' that is the problem – more to do with saying too much, being too intense, being suspicious and jealous, being too pessimistic and bitter, etc
- the self-deprecating comedy of Coward's speaker and the ways in which he presents his misadventures in love
- the use of direct address to warn readers of the dangers of commitment
- the use of 'speakers', 'blame', 'strong feelings', 'pain', 'failed love' in the given view
- the use of lyric and loose sonnet forms to express unhappiness with failed love
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: the pain of failed love, either temporary or final; those involved; the circumstances and effects
- the use of speakers and their accounts of the pain of failed love
- the typicality of these poems as examples of a literary sub-genre of self-deprecation
- the use of anti-heroic tropes that echo the Courtly Love tradition
- uses of lyric and sonnet form
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- the historical contexts of the poems and how attitudes to relationships and the pain of failed love might have changed over time
- Coward's use of lyric form
- Coward's use of anti-heroic tropes that echo the Courtly Love tradition
- Yeats' use of sonnet form
- poems about failed relationships as a literary sub-genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the contrasting forms of the poems: Coward's use of the lyric vs Yeats' use of loose sonnet with foreshortened lines
- structural issues relating to the forms adopted: Coward's use of four sestet stanzas, each expanding upon 'I am no good at love', each exploring an abstract concept as a constituent part of failed love (tenderness, suspicion, jealousy and betrayal) and each arranged around triple rhyme starting on the second line; Yeats' use of a loose sonnet with foreshortened lines and a simple scheme of rhymed/near-rhymed couplets which breaks down into two sections, each exploring the warning to 'never give all the heart' and each focusing on the narrator's vulnerability when faced with 'passionate women' who are either put off certainty in a world of change or who judge on the basis of the lover's performance; both poems end on a note of deeply-felt hurt
- the ways in which both poets use metonymy in the use of the heart to represent passionate expressions of love
- the confessional nature of both poems and how this affects the poetic methods employed
- the ways in which end-stopped lines, enjambement and caesurae are used as structural devices within the poems
- the ways in which verse form reflects the feelings and intentions of the narrators
- the ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types
- the ways in which the elliptical nature of poetry raises questions about the narrators and the relationships to which they allude
- Coward's speaker's emphasis on words and the manner of speaking, particularly in the first three stanzas – 'gibbering like an ape', etc
- his use of honest, straightforward language
- his self-deprecating almost comic tone
- his allusion to the fairy tale of the golden goose
- his use of dynamic verbs to suggest his self-destructive tendencies
- his use of the first person to suggest introspective analysis
- metaphors such as 'bed of bliss' and 'battlefield' to evoke scenes/states in a love affair
- Yeats' narrator's more elliptical and ambiguous exposition of the pain of failed love
- the link between 'passionate women' and 'they'
- the use of direct address to the reader, warning of the pain of failed love
- the ways in which 'the heart' also suggests a sense of detachment
- the ways in which he describes himself in the third person in the final couplet
- the use of irony
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section C: Comparing Texts

Question 06

0	6
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Compare how the authors of **two** texts you have studied present ideas about the loyalty and faithfulness of lovers.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- loyalty and faithfulness as distinct notions (equally or unequally handled) or as one
- loyalty and faithfulness as sexual and/or emotional exclusivity, seen as an expectation of committed relationships and marriage
- different kinds of loyalty and faithfulness
- how the two operate in love relationships, as opposed to friendship
- situations where there is one but not the other, or perhaps neither
- loyalty and faithfulness as being completely truthful in words and deeds
- the significance of not adhering to expectations of loyalty and faithfulness
- texts where lovers are loyal/disloyal, faithful/unfaithful, perhaps in different ways and to different degrees
- texts where the importance of loyalty and faithfulness are considered and discussed
- texts where loyalty and faithfulness are seen as essential
- texts where lovers are loyal and faithful because they are compatible/respectful
- texts where relationships impose a legal and/or moral obligation of loyalty and faithfulness
- texts where the narrative depends upon loyalty and faithfulness in some way
- texts where there is a revelation or realisation of loyalty/disloyalty/fidelity/infidelity and the effect of this on the narrative/poem
- texts where lovers claim one or both, but this strains credibility and/or challenges expectations
- the use of 'loyalty' and 'faithfulness' in the question
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of: ideas about loyalty and faithfulness; the effects of disloyalty and/or infidelity
- similarity and/or difference at the level of subject matter
- the extent to which each text's presentation of loyalty and faithfulness can be seen as typical of its genre, form or historical period
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- reference to historical periods
- the ways in which social and cultural attitudes may be reflected in their chosen texts
- the ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present loyalty and fidelity
- reference to how the differing male/female experience of loyalty and faithfulness is presented
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Note: Students must write about at least **two** poems from the poetry text to achieve a mark Band 4 or higher.

Question 07

0	7
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Compare how the authors of **two** texts you have studied use the openings of their texts to explore ideas about love.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- openings of novels and poems as defined by the student, which may include: the title; the first defined section or sections of the chosen texts (the first words/sentences; stanza/s, paragraph/s; chapter/s; sections as indicated by breaks in the texts or not); the first poems of their chosen poetry anthology as the opening of the text
- the ways in which authors use point of view to position readers in space and time, and in relation to the characters/voices/narrators
- different kinds of love texts with different kinds of messages and methods
- the purposes of the openings of the chosen texts in exploring love
- the ways in which the narrative arcs about love in the chosen texts develop beyond the opening
- similarities and differences in the ways in which authors use the openings of texts to initiate ideas about love
- the extent to which the openings prepare the reader for the texts that follow and the presentation of love
- the significance of the openings of the chosen texts in exploring ideas about love as revealed by points later in the text and by the end
- the use of 'openings', 'explore', 'ideas about love' in the question
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- openings of texts as introductions to love narratives and explorations of love
- similarity and/or difference at the level of subject matter
- the extent to which each text's opening can be seen as typical of its genre, form or historical period
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- reference to historical periods
- the ways in which social and cultural attitudes may be reflected in their chosen texts
- the ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and characters, and to different experiences of love in different situations
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts.

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Note: Students must write about at least **two** poems from the poetry text to achieve a mark in Band 4 or higher.